

By Her Hair You Shall Judge the Smart, Well-Dressed Woman

BY her hair shall you judge her, but the average American woman does not fully appreciate the fact. If she did, she would spend more money upon the hair-dresser and less with the milliner, more time before her mirror and less beside her machine.

Well-coiffured hair sets the hallmark on a well-dressed woman. Uncared-for, hastily dressed hair will destroy the illusion of the smartest frock.

Above all things, the hair should be kept clean. There is no more foolish fancy than the theory that shampooing is detrimental to the hair. Dirt and dust were never proved to be healthful.

Brushes should be kept clean, and a sufficient number on hand to admit of their being washed directly after each using. A brush should never be used twice on the hair without cleansing.

Both long and short, bristled brushes should be used, and there is no better remedy for dandruff than persistent brushing. Massage is desirable if properly administered, but the woman who is too busy for this should not despair—her brush is still a staunch ally.

Brushing, if properly done, will bring about that satin sheen, celebrated alike by poets and painters. In the case of copper-colored or blond hair, it gives the burnish of highly polished metal. Violent, spasmodic brushing is bad for hair and scalp.

Fluffy, carelessly arranged hair is charming in books, and on very young, picture-book-looking girls. It ill becomes the woman of advancing years, robbing her of dignity and that finishing touch to toilet and costume, exquisite neatness.

In the dressing of the hair, every woman should be a law unto her own type of beauty, and never the slave of the hour's fashion. If the face is long and narrow, wear the hair rolled back of the ears, with a low, soft triple puff in the front. The woman with the round face would look absurd if her hair were dressed after a V style. She needs the elongating influence of a pompadour.

Ornaments should be chosen with discretion. Cheap combs and pins are an abomination when thrust through well-dressed hair.

The Italian who would especially honor his bride presents her with a comb, for which he unhesitatingly

pays a large price. In Italy woman's chief crown is still her hair.

If ribbon or flower ornaments are used, they must be fresh and unmoiled. Jewels in the hair are utterly out of place, save when decollete gowns are worn.

A man who can arrange a coiffure which brings out a woman's best points is as much an artist as he who designs her frocks or paints her picture.

The main beauty of hair is its glossiness, and it should never be neglected. Just as different in color as dark and light hair, just as different in the hair should be treated. Light hair should never be shampooed with the black tar soaps that are occasionally used on dark hair. Pure castile soap should be used. A pinch of soda

in the water in which blond hair is washed will keep it bright and prevent it having a dull appearance.

If ammonia is used, it should be only a drop, for it tends to harshen the hair and split the ends.

It is often hard to recognize our best friends nowadays, for women have a fashion of changing the color of their hair so often. Tinted red is an extremely popular shade at present.

Girls who have a head of hair of that ugly shade of carotid can darken it by applying castor oil to the roots.

If your hair has a faded appearance, massage the roots. This strengthens it and returns it to its fresh, natural color.

A mixture of lanolin and almond oil, one ounce each, rubbed into the roots of hair that is harsh and dry, will greatly improve it.

If one would take the pains to brush the hair vigorously every night before retiring, it would retain its glossiness.

A woman should always consider the shape of her face before selecting a style of coiffure.

Take, for instance, the woman with a high forehead. If she wishes to wear a pompadour she should relieve it by pulling it down in the center and filling it in at the temples with soft curls or ringlets.

For an evening coiffure, a French wave all around

the head is very pretty, with a handsome shell comb and the large, flat-headed, shell hairpins.

The parted pompadour is a rather new departure, and is becoming quite popular. Being a rather trying style, it prevents its use generally. A few fashionable women have adopted it.

In some cases, a few little curls are left to fall on the forehead to relieve the severity as shown in the picture.

A woman who has a large face, with rather prominent features, should arrange the hair in a soft, fluffy manner about the face, fanning it down a little over the left eye. A woman of this type should never wear an extremely high coiffure.

Women who have narrow, thin faces can improve their appearance by using the French wave all around, separating the pompadour on the right side and allowing it to fall in a graceful curve over the left eye. This gives the face a rounder appearance, and is not hard to arrange.

A new coiffure recently submitted by a famous Parisian coiffure for American approval is called the "triple pompadour." Few women can wear this style unless relieved by a few fluffy curls across the forehead.

Entire false pompadours are manufactured in the finest qualities of natural hair, and cannot be detected on close inspection. These are being adopted by a great many fashionable women. It is extremely gratifying on a wet, rainy day to be able to console yourself with the thought that your hair is in perfect condition, with the beautiful French wave just as tight as when you left home.

These pompadours are not affected by the weather and when washed down under a large hat can easily be arranged in proper shape with the fingers.

Dark hair is much prettier when arranged perfectly plain, but light hair, and especially bright blond, should be arranged in a fluffy fashion.

A wide bow of black satin ribbon at the nape of the neck is a becoming decoration, and especially so for young girls.

Shell combs with fancy backs make pretty ornaments and help to hold the scolding locks up in the back.

Low coiffures will be worn this Summer, and especially for outings, when walking skirts and shirt waists are worn. Low coiffures are permissible for evening, if more becoming.

Follow the lines of your face in adopting a coiffure, and not the fashion plates.

MAY MANTON TELLS WHAT TO WEAR IN THE SPRING.

Spring has done its utmost to give us variety. Even the time-honored joke that a man visited New York long enough to experience spring, summer, autumn and winter, yet was here but a single day, has come very near to fulfillment. We have seen days when with one accord we return to furs, and days when the lightest wraps were a burden. Wind and sun have been vying with one another until we have been tempted to wonder if the fable of the man with the cloak served as an inspiration. But one season's change, faintly to be about over and, in spite of all, spring costumes have been seen flitting about and flowers galore are blooming on new hats, not troubled in the least by cold winds or threatened frosts. Springs collarettes are, and have been, some time, as numerous and charming as the flowers of the field. As for the realm of assured climate, as though we knew nothing of sudden changes, of swift transitions from heat to cold.

The season is pre-eminently one of contrasts and of infinite variety in materials. A walk through the shops means a very feast of color and really lovely effects found in designs. Soft, clinging effects are those most sought after, and semi-transparent stuffs, but no limit to taste or to fancy can fairly be said to exist. Never have we had such satisfactory suits for late spring wear. Never have we had such costumes of such light and such stately fabrics. Canvas, canvas veils, and canvas hats reign supreme. More of them than of any other materials are seen and one end all they are light, weight and fresh. For a time designers and tailors appeared to think that only cloth was fit for the jacket suit. Time and experience have taught

them better and to-day we have coats and skirts of those lovely canvas weaves that are fascinating in the extreme. In addition they are being used for general wraps, so that, altogether, we are starting out well equipped for the warm days when they come. If only the grace and the charm of the gowns were extended to the hats all might be well, but were ever so many dangers abroad at one time? Was ever woman's head with so many difficulties in the effort to obtain fitting head covering, in the search for hats, which shall offset her charms, not so far detract from them as to seize her with despair?

Some critic once upon a time remarked that women bought hats for the front view alone, that they ignored the profile and the back. As I go about and see the curious developments of spring millinery, I am forcibly reminded of the comment. We are drifting toward all things Directoire. Hats partake of that period, but, as is common with revivals, are by no means replicas. The close fit at the back is exaggerated and the brim at the front is widened. As a result we see small-faced girls wearing hats that are perched upon the head, to be held only by wisps of hair and can tell how, with extension over the face that may look picturesque and quaint from the front, but give the suggestion of a heavy overhanging that from the side, no ever yet looked over a collection of fashion illustrations belongs to the Directoire period without smiling over the hats? These of to-day exaggerate the defects and have added some peculiarities of their own as well. A little bending or twisting to suit the individual face will often overcome much that is queer or out of taste. Why, if it be the wearer's apparently, need only the full front view and ignore the very curious effects to be observed by every looker-on? Not that charming hats fail to exist, on the contrary many lovely and beautiful things are seen, but these bizarre shapes are numerous and the lack of discretion and taste, to which I refer, is apparent at every turn.

Among the attractive things are some combinations of black with color that are quite new and that deserve every endorsement. A recent gathering of club-women brought forth new gowns and new hats by the score. Now ever heard of a club meeting that was not a sartorial event? Among the hats were none more lovely than these to which I refer. One, notable for its peculiar fitness to the wearer, was of fine black cloth with the fashionable low crown and wide brim. Found the crown was unlined black silk, and the under-brim was a mass of pale blue chiffon, shirred, with some tender pink roses at the left side. Another showed a similar outer trimming with the under-brim a mass of pinkish blue, and a third was made with black ribbon tied to simulate flowers round the crown, pale pink chiffon and apple blossoms beneath. The gowns and the suits present were rarely beautiful and tend to emphasize all that I have been writing about the abundance of embroidery and all hand-work. A charming girl from Florida wore a costume of dove gray canvas veiling, the skirt of which was laid in wide hand-rolled tucks at the lower edge and was banded up each seam, with silk of the same shade embroidered with tiny fleur de lis and French knots. Knowing as I do how expert Southern women are with the needle, I am inclined to suspect these last were the gowns the wearer's own work, but whether or not my surmise be correct, they might easily have been and the hint can be made to some other clever girls who have more time and leisure than money. With the skirt was a blouse, collar and cuffs with big puffed bands and was worn over a full blouse of cream lace. Antique or curtain lace was apparent everywhere as bands, as insertion and as motifs.

A beautiful gown of cerise voile was made with a waist that combined a yoke

with a box plaited lower portion. The yoke was of the lace and motifs thereof were set in the plaits. Shirtings, too, were there and were most effective. Some of the handsomest white gowns, and the white outnumbered every color, were so treated and gave most satisfactory lines. A most effective costume of sheer cream velvet showed a panel of Cluny lace at the front of the skirt, and was shirred from that point to form a yoke, to give a flounce effect midway between. The blouse was made with a vest of the lace that met and matched the panel, and

was shirred over the shoulders and to the elbows of the sleeves in a way to give the idea that bodice and sleeves were cut in one, and again at and above the waist line to give a belt effect and to continue the line of the yoke in princess style. Down the front, at each side of the vest and panel, on the waist, at the belt and at each group of shirrings were drop ornaments of lace with tassels of silk. Another was of chiffon, veiling, woven with an embroidered edge, and was shirred twice, several inches below the belt and again at an interval, giving a

deep flounce effect. The blouse was simplicity itself and charming in the extreme. It was cut round at the throat over a shallow yoke of lace, and was shirred to form a deep yoke, below which it fell soft and full. The sleeves extended to the elbows only, and were shirred for very nearly their entire length, then terminated in full frills that showed a border like that in the skirt, but narrower. Beneath them were soft, full puffs of lace, and at the waist was worn a girdle of soft Louisiana silk. The accompanying hat was of white straw, with garniture of

violets, and a bunch of the natural flowers was worn on the corsage.

All sorts of tempting and lovely things are being shown for summer, both in gowns and the accessories thereof. White is to continue a feature. So much is as certain as any statement concerning fashions can be. Some most charming jacket suits of pique and linen are being shown, and the thinner gowns of afternoon wear are as daintily lovely as can be. Some of the new walking suits of pique and duck are made with blouses of white wool, as well as with those of cotton and linen, and the contrast between the materials makes a most satisfactory effect. For the beach and the mountains more durable things, such as dark blue linens and mohairs, are in preparation, but the resorts that mean less wear and tear will see countless white costumes on the line and worn for all morning occasions. The daintier gowns are very nearly all things with the single universal element of softness and grace. Even more is shown under the name of mousseline, and is just as soft and pliable as the name implies, and such things as Tussah, Louise and voile nixon have become as familiar as the original heavier fabrics which they suggest. As lovely a real summer gown as I have seen is made of white batiste, sheer and fine, with tiny stripes formed by dots of pale pink. The skirt is made full and is much shirred and tucked, and the blouse includes a handkerchief berth, a yoke of unlined lace and elbow sleeves with frills, but owes its peculiar charm to the soft of pink chiffon which is worn around the waist and which terminates in long loops and ends that are edged with narrow silk fringe. Fringes, as I think I have mentioned, are many and are put to various uses. These new ones are admirably used as described and are to be found in all colors. Also one sees fringes knotted into the material or into bands of trimming, and some very effective linen embroideries that are simply fringed out at their edges. The use of chiffon as a sash on a gown of cotton is both new and charming, and as just such touches mark the up-to-date toilette, the fact that they are used is worth heeding.

Belts, bags, stockings and the like show indefinite variety. One of the latest novelties for wear with shirt waists is a belt of twine in several rows, simply held by uprights of leather and fastened with a leather strap and buckle. Belts of pique and of linen, stitched and finished with narrow lace, are seen everywhere, and some daintier things in soft silk, bound with batiste are shown. These last are in all colors, and are bound with white, and are held by simple harness buckles. To be quite smart they must match or harmonize with the stock, which can be made of the same materials. Bindings of white and colored batiste on lace and on silk by the way, are much used and are effective, besides being quite simple, as they can be purchased ready cut and folded. Stocks, belts and cuffs to match make a feature of the season and are shown in many new and attractive forms. Among the newest are some of Bulgarian embroidery that are smart in the extreme, and daintier ones are shown in heavy lace and in needlework. Deep cuffs and round or square collars on collarless necks promise to be exceedingly chic for those to whom they are becoming. They are embroidered by hand, the cuffs are wide with deep points and the collars remind one of those worn by little children. As they are both costly and suited only to the few they never can become common, which fact alone commends them to exclusive tastes, but it will be well to study the effect with care before indulging therein. No style of neck finish is so trying as the round one without a stock yet not lower than when one is worn. The women whom they suit are charming in them, but they are so completely disas-

trous to all others as to deserve the special word of warning nevertheless.

Wrist bags continue to take on new and fascinating forms and give promise of an extended vogue. Some of the newest and smartest are made of antique, or so-called antique, brocades and others again are of the daintiest silks elaborately studded with mock gems or embroidered with silver sequins. The fad of the brocades extends to purses and to card cases as well as to bags and it seems probable that a favorite piazza postbag will be the making of some simple sorts. When the material is handsome they are very attractive and now and then one is so lucky as to obtain a bit of historic interest. Dealers are offering remnants for the purpose, which, in itself, goes to show that the fancy has taken a more or less permanent hold, but the best and most alluring pieces are those hunted out in antique shops and which have some bit of old-time lore associated with their beauty. To carry a card case made from some bit of brocade that once was worn by Louis XVI, or that came from the unfortunate Marie Antoinette's wardrobe is to combine use with romance after a manner that is never without its subtle charm.

What Sort of Shoes to Wear.

Dainty footgear should be every woman's desire. But high heels—smart and suitable as they are for short women with short, wideish feet—are not beautiful, but the very reverse, in the case of the tall woman with a slender foot, who too frequently persists in wearing them.

There is no doubt that the Louis XV. heel, as a permanent height, worn for walking about town, gives a pecking, kicking, hon-like gait that is not too bad in a small woman, but quite undignified in her tall sister. Also a long, slight foot tilted up on a high heel loses its own special advantages, which are much more apparent when a low heel—a really low one—is worn, permitting a springy, easy gait, and displaying the natural arch of the instep.

A short woman generally has a short foot, wide for its length. She and her foot both gain by the high, apart heel, which adds to the wearer's height, and makes the foot look dainty. It is not comfortable, of course; it increases the weight of the body into the pinched toe of the shoe; but what would you? Who considers comfort where smartness is in question?

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Belts, bags, stockings and the like show indefinite variety. One of the latest novelties for wear with shirt waists is a belt of twine in several rows, simply held by uprights of leather and fastened with a leather strap and buckle. Belts of pique and of linen, stitched and finished with narrow lace, are seen everywhere, and some daintier things in soft silk, bound with batiste are shown. These last are in all colors, and are bound with white, and are held by simple harness buckles. To be quite smart they must match or harmonize with the stock, which can be made of the same materials. Bindings of white and colored batiste on lace and on silk by the way, are much used and are effective, besides being quite simple, as they can be purchased ready cut and folded. Stocks, belts and cuffs to match make a feature of the season and are shown in many new and attractive forms. Among the newest are some of Bulgarian embroidery that are smart in the extreme, and daintier ones are shown in heavy lace and in needlework. Deep cuffs and round or square collars on collarless necks promise to be exceedingly chic for those to whom they are becoming. They are embroidered by hand, the cuffs are wide with deep points and the collars remind one of those worn by little children. As they are both costly and suited only to the few they never can become common, which fact alone commends them to exclusive tastes, but it will be well to study the effect with care before indulging therein. No style of neck finish is so trying as the round one without a stock yet not lower than when one is worn. The women whom they suit are charming in them, but they are so completely disas-

trous to all others as to deserve the special word of warning nevertheless.

Wrist bags continue to take on new and fascinating forms and give promise of an extended vogue. Some of the newest and smartest are made of antique, or so-called antique, brocades and others again are of the daintiest silks elaborately studded with mock gems or embroidered with silver sequins. The fad of the brocades extends to purses and to card cases as well as to bags and it seems probable that a favorite piazza postbag will be the making of some simple sorts. When the material is handsome they are very attractive and now and then one is so lucky as to obtain a bit of historic interest. Dealers are offering remnants for the purpose, which, in itself, goes to show that the fancy has taken a more or less permanent hold, but the best and most alluring pieces are those hunted out in antique shops and which have some bit of old-time lore associated with their beauty. To carry a card case made from some bit of brocade that once was worn by Louis XVI, or that came from the unfortunate Marie Antoinette's wardrobe is to combine use with romance after a manner that is never without its subtle charm.

What Sort of Shoes to Wear.

Dainty footgear should be every woman's desire. But high heels—smart and suitable as they are for short women with short, wideish feet—are not beautiful, but the very reverse, in the case of the tall woman with a slender foot, who too frequently persists in wearing them.

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